

KERAMIC STUDIO

Vol. VI, No. 8

SYRACUSE, NEW YORK

December 1904



CHRISTMAS brings unusual opportunities for the exploiting of all kinds of ceramic work. It has seemed to us that for this reason, if for no other, our subscribers will be pleased with the effort we have made to give them a real "Christmas" number, especially for the children, for whom especially Christmas exists.

It is well understood, of course, that these designs, while applied to special ceramic form, are available for all sorts of crafts work. On china the tile designs as well as those for children's sets, can be adapted to all sorts of dishes—oatmeal sets, toilet sets, mugs, steins, etc., etc.,—while in silver or other metal they may be adapted to cups, boxes, trays and numberless articles. In wood, many of these designs may be stained or carved for bread or other trays, boxes of all kinds, screens and panels in furniture, even for basketry and weaving many of these designs can be made available by simplifying and arranging.

We have put much thought on this Christmas number and we trust that our friends will be proportionately pleased.

The Fall competition, as expected, has far surpassed any of the former efforts in the quality of the work submitted. The "Dado and "Fire-place" problems were the only ones not well understood by contributors, but the solutions offered by Miss Overbeck and Miss Ross (1st and 2d prize) were very satisfactory. The dado by Miss Overbeck was especially good in spacing but the design was not particularly appropriate for a child's room. The border of the dado by Miss Ross is given as one of our Christmas supplements.

The color schemes for the child's set (first prize, Marie Crilley Wilson and second prize, Sabella Randolph) were very fine, we expected to have given these as Christmas supplements but we had not time to do it.

The second prize child's set by Miss Austin Rosser, was especially attractive in its simplicity and the quaint drawing of the motif. The shapes of the bowl and pitcher however, were not as good as the others.

The number of good suggestions for tile window boxes and tea tiles made the awarding of prizes exceedingly difficult. The awards for the full competition were as follows:

Dado in tiles for child's room:

First prize, \$15.00—Miss Margaret Overbeck, Cambridge City, Ind.

Second prize, \$10.00—Miss Edith Alma Ross, Davenport, Iowa.

Design for fire-place and hearth in child's room:

First prize—Not awarded.

Second prize, \$10.00—Miss Edith Alma Ross, Davenport, Iowa.

Child's set of three pieces:

First prize, \$20.00—Mrs. Marie Crilley Wilson, Newark, N. J.

Second prize, \$10.00—Miss Austin Rosser, Butler, Mo.

Second prize, \$10.00—Miss Sabella Randolph, Alfred, N.Y.

Design for tile window box:

First prize, \$10.00—Miss Edith Alma Ross, Davenport, Iowa.

Second prize, \$5.00—Miss Mary Overbeck, Cambridge City, Iowa.

Design for tea tile or flower pot stand:

First prize, \$6.00—Miss Edith Alma Ross, Davenport, Ia

Second prize, \$4.00—Mrs. Earle Sloan, Charleston, S. C.

The subject for the first monthly competition which closes January 15th, 1905, is the Cicada as illustrated in November KERAMIC STUDIO. The problem for the next monthly competition, closing February 15th, 1905, will be a naturalistic study of some flower which blossoms in December or January.

In these studies, careful note must be made of balance of masses, spacing, harmony and beauty of line—dark and light as explained by Mr. Hugo Froehlich in his articles on design, in KERAMIC STUDIO. This study is to be made in India ink wash drawing, and accompanied by details in pen and ink and a treatment for mineral colors or water color or both. First prize, \$8.00; second prize, \$5.00.

We wish to remind our readers who wish elementary instruction that they will find much useful information in the answers to correspondents and when they wish instruction on any special point, they have only to write and they will be answered in those columns. That page is especially for beginners, although it is open to advanced workers.

In the October number of KERAMIC STUDIO, we failed to give credit to Mr. Jarvie, the "candlestick maker" of Chicago, for the information about "Bayberry dips."

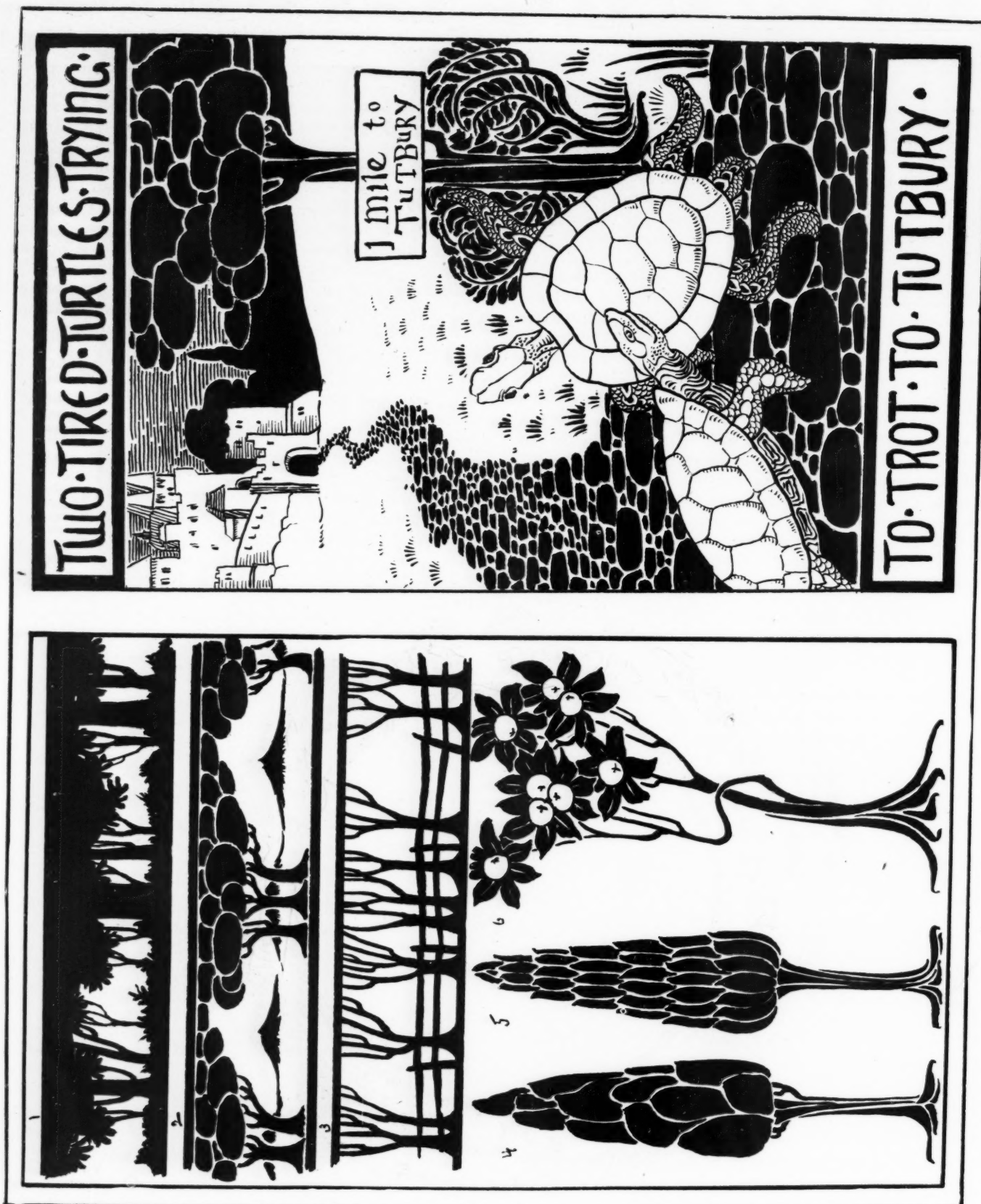
Any one sending designs to competitions or at other times and not hearing from them, kindly notify us as often the names are missing, or designs do not arrive.

LEAGUE NOTES

WE take pleasure in informing our members, that the bowl and vase manufactured from League designs for this year's study course, can now be procured through local dealers, or from the Ceramic Art Co., Trenton, N. J. As the shapes are pleasing in themselves, our students of design will have little difficulty in creating interesting decorations for them.

Art leaders in Chicago, who have seen our educational plan, are in sympathy with us, and will cooperate with us as long as we pursue our present method. They have granted us the privilege of holding our opening exhibition at The Art Institute in May. One member has written, "I shall do all the work of the study course myself, probably two or three solutions of each of the seven problems, and shall do all in my power to kindle interest and enthusiasm in others to do the same." Believing that other members will fulfill their duty to themselves and to the League by responding liberally we are planning extensive arrangements for this opening exhibition.

BELLE BARNETT VESEY,
President.



BRUSH WORK

W. P. Jervis and F. H. Rhead.

LESSON 5

HINTS OF METHODS EMPLOYED IN DRAWING TREES

WE give in this lesson three bands with different schemes for trees. The effect in Fig. 1 is often seen in the evening when the sun is behind the trees. Before painting the trees, wash in a ground with a rich cadmium orange, then paint the trees generally in tones approaching black, mixing the colors as you go along, varying from a dark purplish to a blueish green, being careful to keep the depth about the same, but just varying the tone. In other words try to get such an effect as would be seen when the evening sun makes a silhouette of the trees against the sky. An Italian effect can be made with Fig. 2 if painted in bright colors. Use a light blue for the sky, with a yellow green foreground, rich green for the foliage and burnt Sienna for the trunks of the trees. In Fig. 3 only two colors are needed, light-violet for the sky, and the trees and fence in raw amber. Fig. 4 and 5 show two different methods of treating poplar trees, and Fig. 6 is a conventional treatment of an apple tree. The panel with the alliterative inscription is suitable for either burnt wood or pottery in underglaze colors. If used for pottery divide the panel in two portions for the first treatment, the foreground and the sky. The details will come later and will be laid on over the first wash. On the lower portion from the horizon downwards, paint in warm yellow green, but let it be lighter and colder at the top, and stronger and warmer at the bottom. The castle is to be white

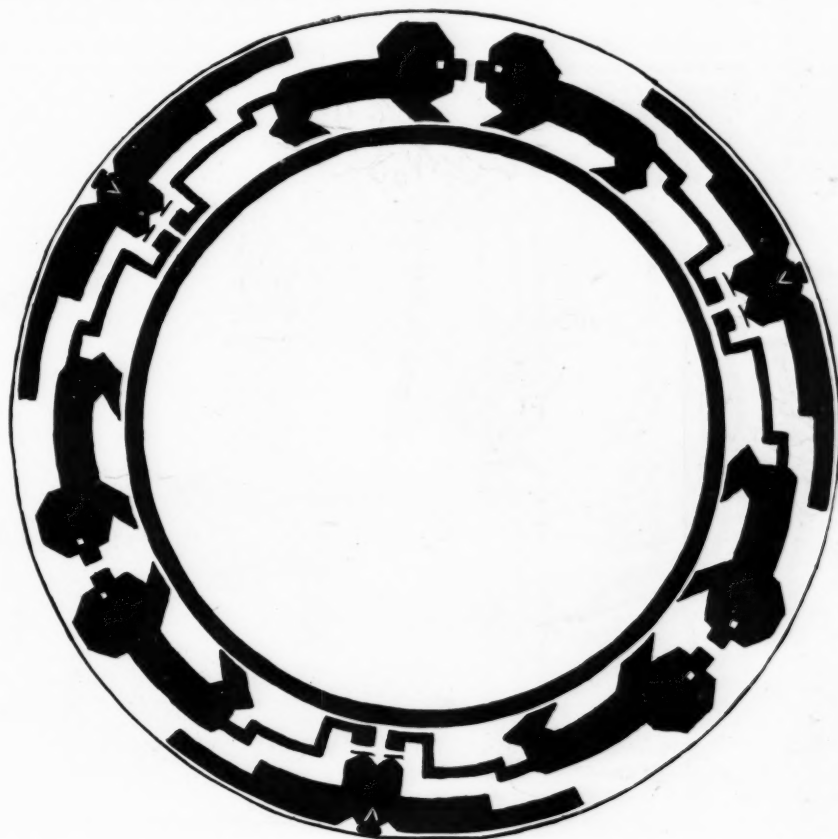
with red brown roofs. Get the white scrape off the ground color with a scraper and later the lines and shading can be done lightly in cobalt blue. The trees at the back of the castle should be a dark cold green. The pebbles on the path in different tones of russet green and brown. Trees in the foreground in olive green with the trunks in chocolate brown; the shrub at the back of the tree in dark olive green. The "Tired Turtles" should have the shells in orange with the lines traced in dark red brown. The signs can be in russet brown with dark brown letters, or the letters in black on a peacock blue background. The best medium to use with the colors is turpentine and fat oil, but in this case it will be necessary for the pieces to be hardened on before glazing so as to burn out the oil. If the colors are mixed with water and a suspicion of mullage this hardening on fire is not requisite. When the glaze is applied the slab should be fired flat in the kiln to prevent the colors running, but should the kiln be too small to admit of this the piece should be very lightly glazed. Remember that browns fire away more than other colors and if a strong wash is required go over it twice.



CHILD'S SET—FIRST PRIZE. (Page 176)

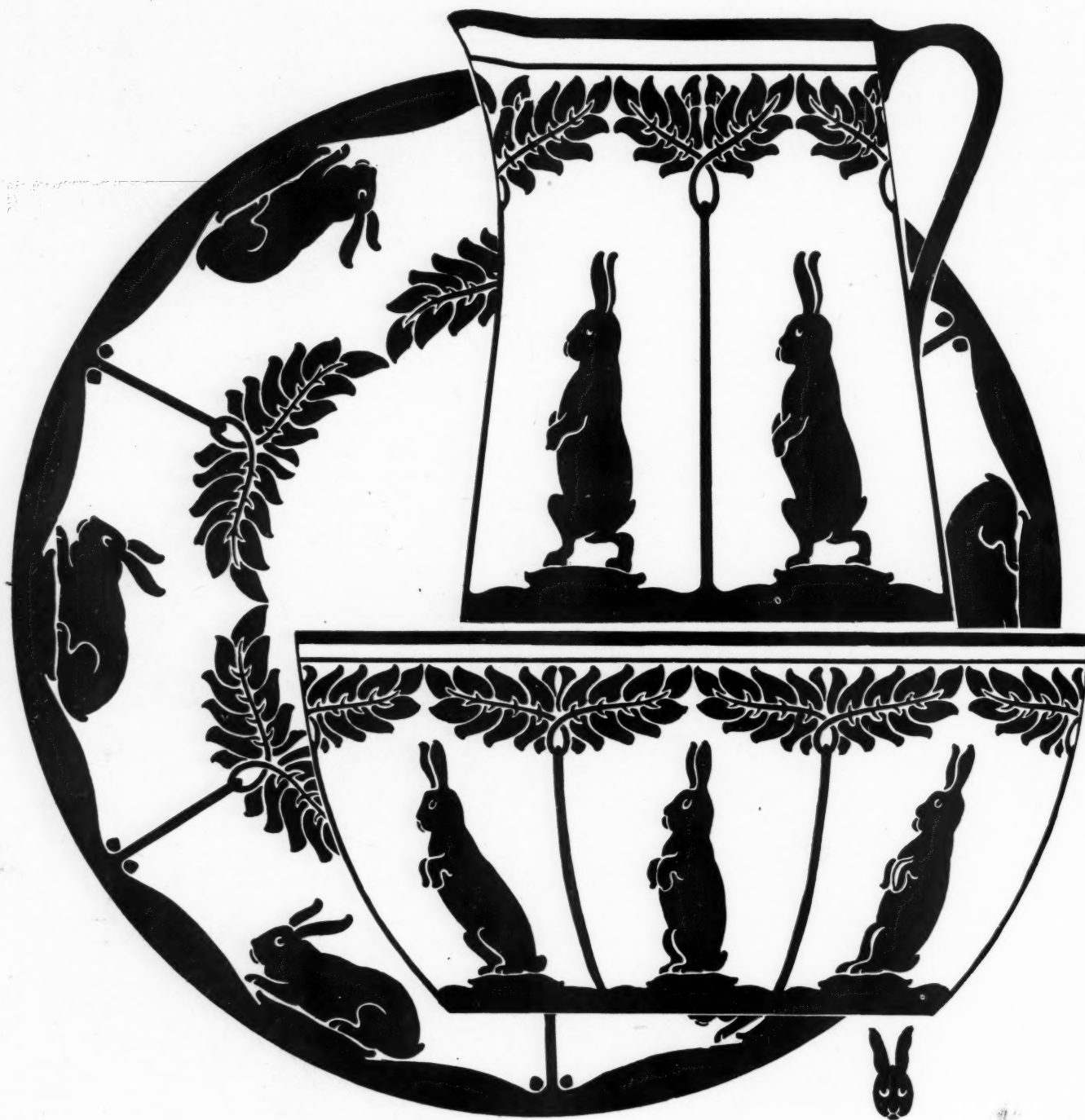
Sabella Randolph

TINT the plate a light cream, using Ivory Yellow with a touch of Brown Four. After firing, paint the design in Royal Green; light for the background. Panels—carry out the design in a mixture of Banding Blue, Royal Green and Black to make a medium tone of dull greenish blue.



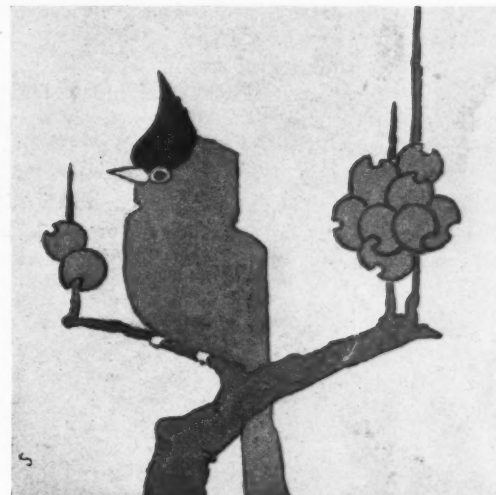
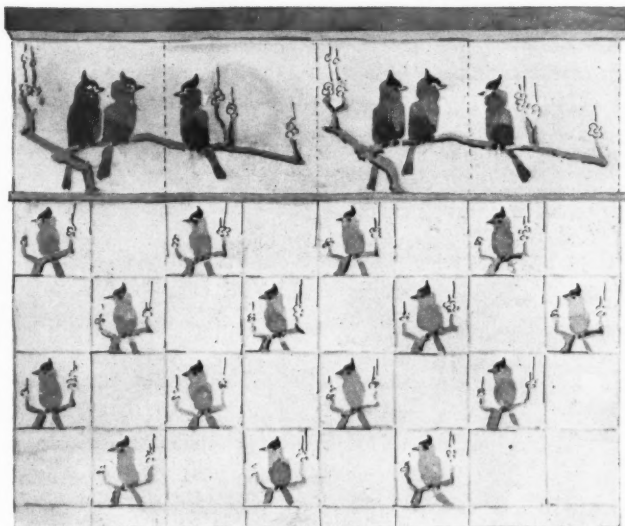
CHILD'S BREAD AND MILK SET—MARGARET OVERBECK

Figures and band in green gold, and background a deep cream or light yellowish green.



BREAD AND MILK SET—LUCIA A. SOULE

This design is to be carried out in grey green for trees and blue grey for rabbits, or the rabbits might be a light brown. A rich effect is also obtained by making the rabbits, ground and trees in gold, the leaves in green gold, outlines of black, brown or red may be added if desired.



DADO FOR CHILD'S ROOM—SECOND PRIZE—EDITH ALMA ROSS (Treatment page 170)



HOLLY AND MISTLETOE—E. AULICH

The berries of the Holly are of bright red color, use Yellow-red and Pompadour to shade. The Mistletoe is greenish white transparent, the leaves are yellowish and blueish green.

DADO FOR CHILD'S ROOM (Supplement and page 169)*Edith Alma Ross*

GROUND of the tiles is first tinted with ivory yellow, then fired. The background is then tinted with grey green. The birds and berries are painted with dark green No. 7, the tree trunk in Brown 4 or 17, the crests in orange red. The outlines are then added in black. This design is to be applied to two 6 inch tiles and repeated for a border. The smaller bird panel has the crest in dark green, the bird in light green, otherwise the treatment is the same as for the larger panels. Alternate the small tiles with plain tiles simply tinted in the background color.



MOTIF USED IN DADO FOR CHILD'S ROOM—E. A. ROSS.

CARNEGIE TECHNICAL INSTITUTE

MR. Peter Korzelius, a modeler of Trenton, N. J., will probably be made the chief of the ceramic department at the new Carnegie Institute in Pittsburg. He has submitted to the directors the following curriculum:

Department 1.—Drawing, designing, modeling, mould-making, throwing, turning, history of ceramics, history of art.

The beginner must first acquire facility in the use of the pencil by copying designs. Then he is taught to exercise his skill in combining simple forms to produce complex ornamental designs. Explanatory lectures, teaching the rudiments of clay modeling, and covering ornamental designs suitable for porcelain or china.

For those already in the pottery trade, instructions in modeling in different styles; to lay on, trace or work design in the piece itself. Design and decoration of embossing, etc. The method of throwing on the lathe and turning all forms and sizes. Turning on hand jiggers, lathes and wellers to measurement; completing and polishing pieces suited for squares, ovals and oblongs, etc. The mixing of plaster of various strengths, suitable for blocks, casting and pressing; also for plaster casts; staining, varnishing, etc.

Department 2.—Chemistry, physics, geology, ceramic

technology (body, glaze compounding, color making, material testing), light study, heat study, firing mechanics, ceramic machinery, kiln building, French, German.

Department 3.—Anatomy, drawing from life; theory of color harmony, contrast, etc.; china painting and stained glaze, color harmony, contrast, etc.; china painting, over glaze and under glaze, including colored slip painting and stained glaze.

Degrees to be conferred—A. M., B. Sc., or Ph. D., according to studies and efficiency.

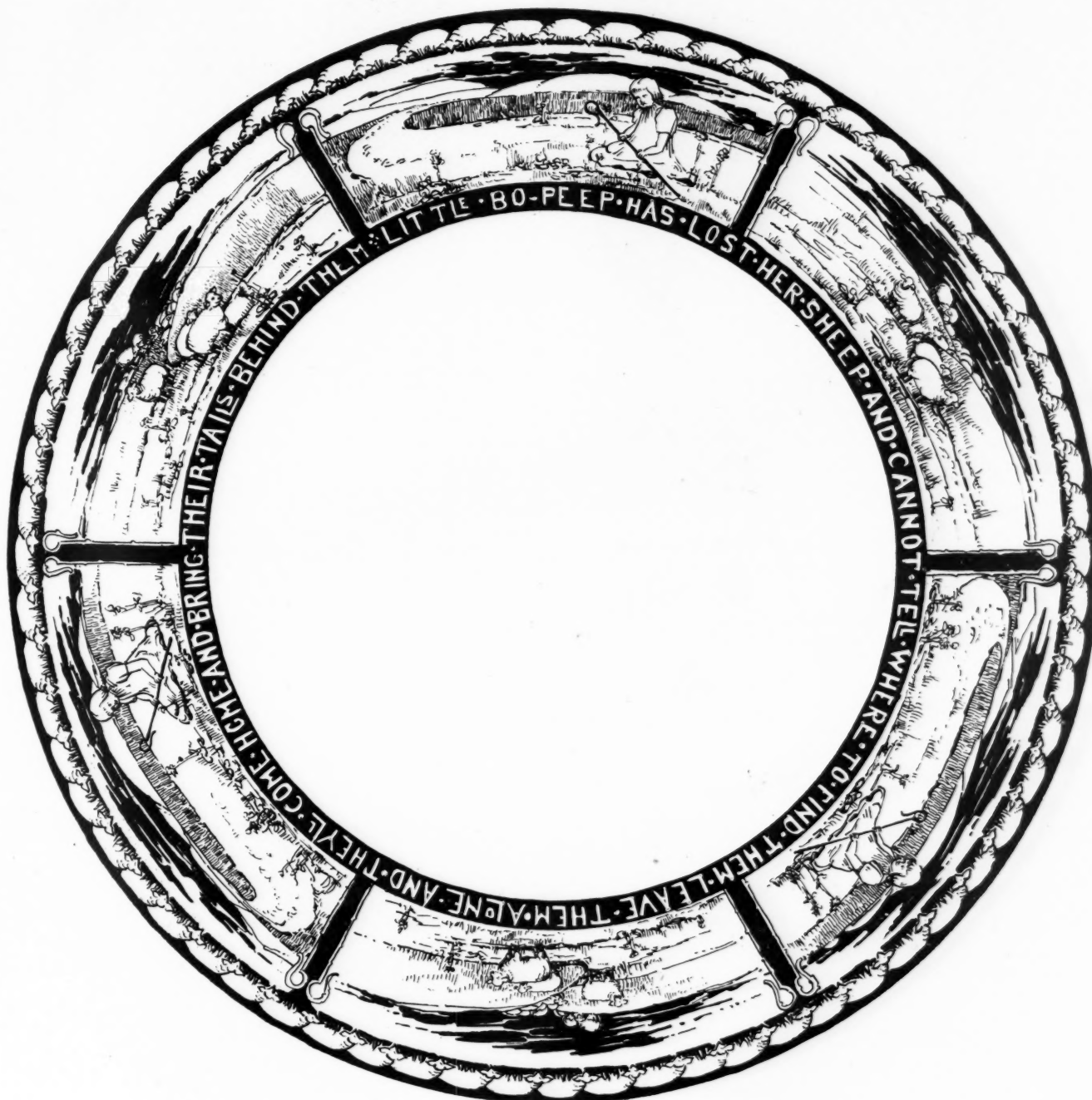
**SHOP NOTE**

The Willets Mfg. Co. are sending out their new illustrated catalogue for china decorators.

**SCARLET BEAN (Supplement)***Leta Horlocker*

FEW seem to realize the decorative possibilities of this most attractive old fashioned flower. The vivid color of the flower in graceful clusters, the large masses of leaves to set them off and the harmonious curves of the vine, all lend themselves most effectively to decoration. The panel shows an arrangement which could easily be repeated around a vase and give a semi-naturalistic treatment that would be wholly decorative. The ground of the panel is grey green over neutral yellow, the leaves and vines are in royal green over neutral yellow, in fact the entire ground is first tinted neutral yellow and then fired before the design is painted. The scarlet flowers are painted in orange red, pompadour and Meissen brown. The outlines are painted in black.

Scarlet Bean
Leta Horlocker

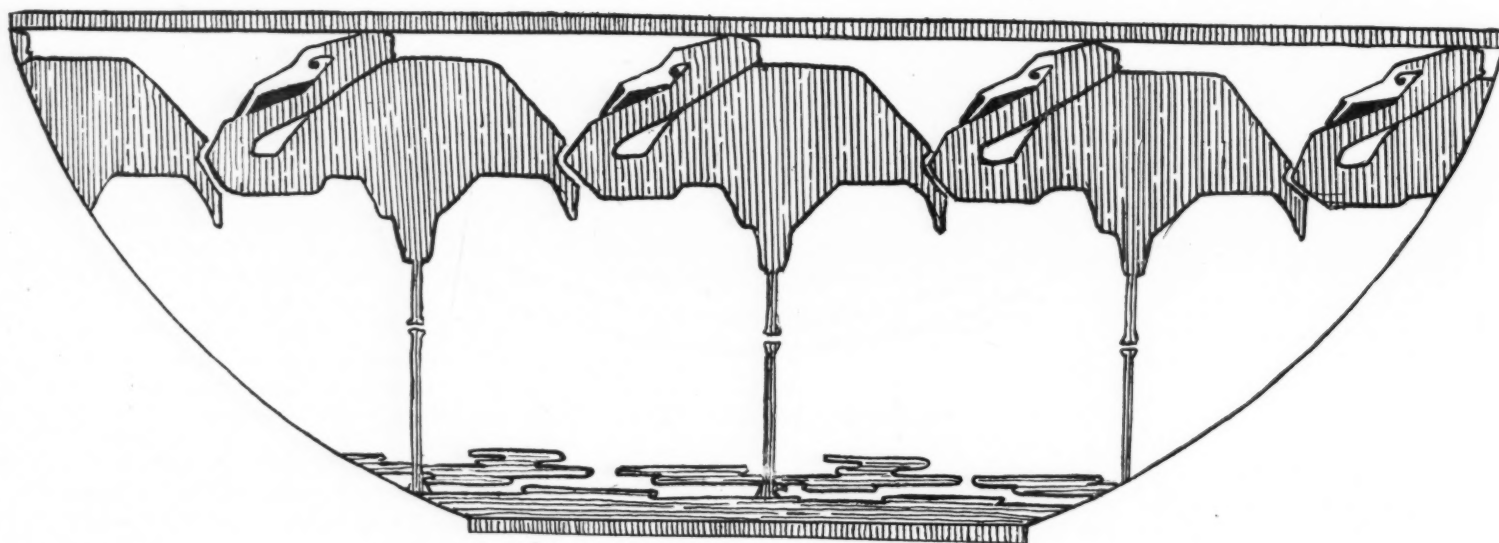
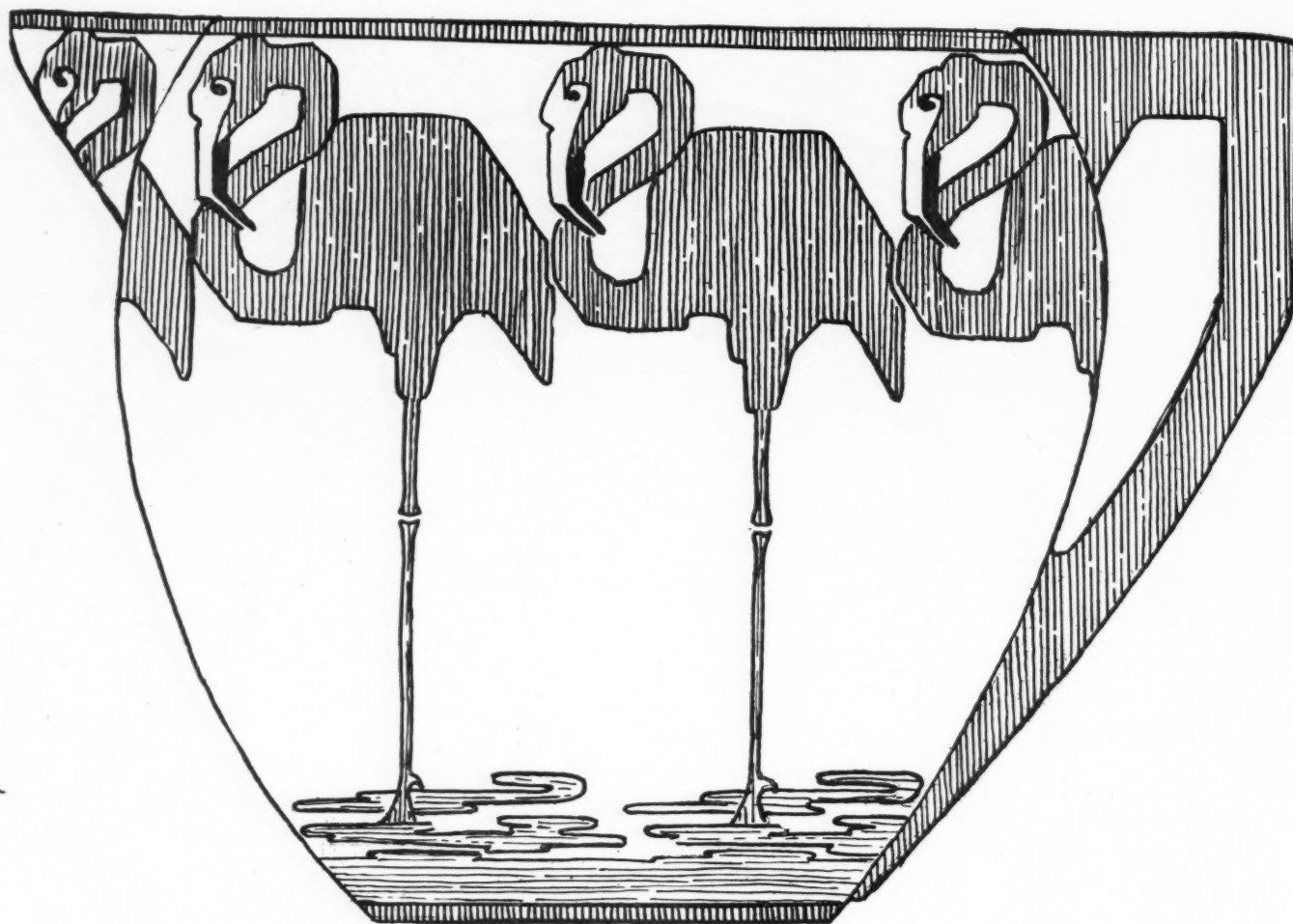


"BO-PEEP" PLATE—NINA LUNN

KEEP all tones flat, working up with or without outlines. Use for sky and dress a light blue, roads, flesh and hair, a sandy yellow, fields, hills and foreground details a medium warm green, dark bands and clouds, outlines and staffs a dark warm blue-grey—Copenhagen Blue with a little warm grey or red added—leaving sheep and lettering white. Accenting

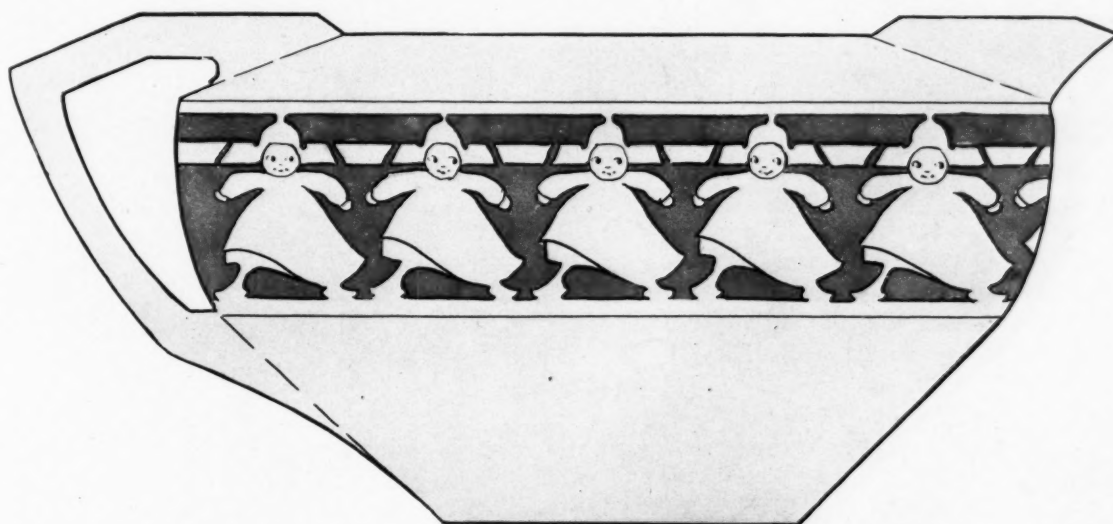
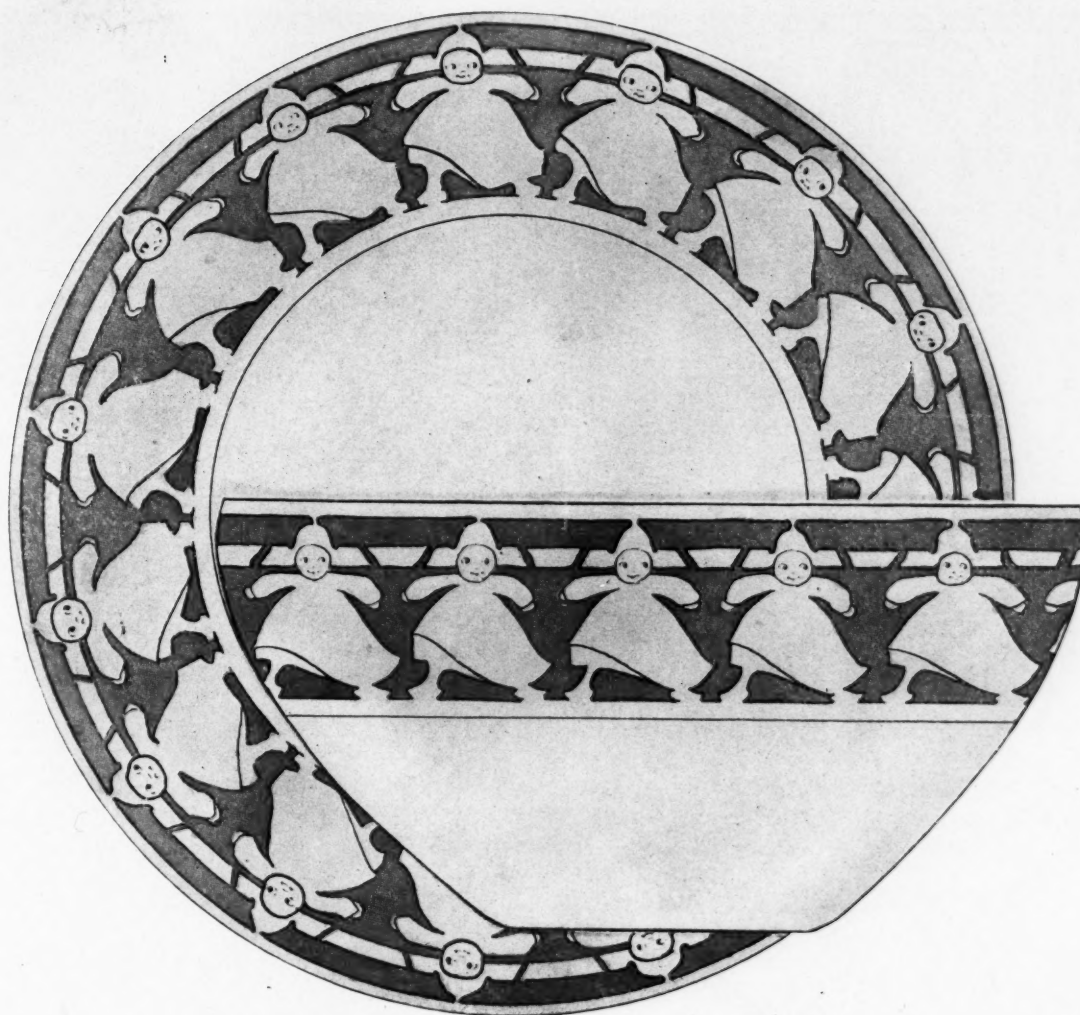
and outlining with dark grey. The secret of making the color combination attractive is in keeping the values equal with the exception of the dark grey which should give strength to the whole design.

This would also be attractive worked out in all grey-blue and white.



BOWL AND PITCHER FOR CHILD'S ROOM—AUSTIN ROSSER

This design is to be executed in dark blue and blue grey on a white ground or in a grey green with dark blue outlines. For a more showy effect the design might be carried out in green or other color and gold or in lustre with black outlines.



CHILD'S BREAD AND MILK SET—SECOND PRIZE—AUSTIN ROSSER

Carry out in any color, avoiding much contrast of tones, and keeping outlines soft and rather broad.

STUDIO NOTE

We have just received an interesting little circular from the Misses Heath, Harcourt Studios, Boston, showing the work of children in their manual training school of art, after the methods of J. Liberty Tadd. The circular is well illustrated with half-tones showing the children at work.

The New York Society of Ceramic Arts held its regular November meeting as usual, at The National Arts Club, West 33d street. The Society was addressed by Mr. Charles Lamb of the well known firm of makers of ecclesiastical stained glass.

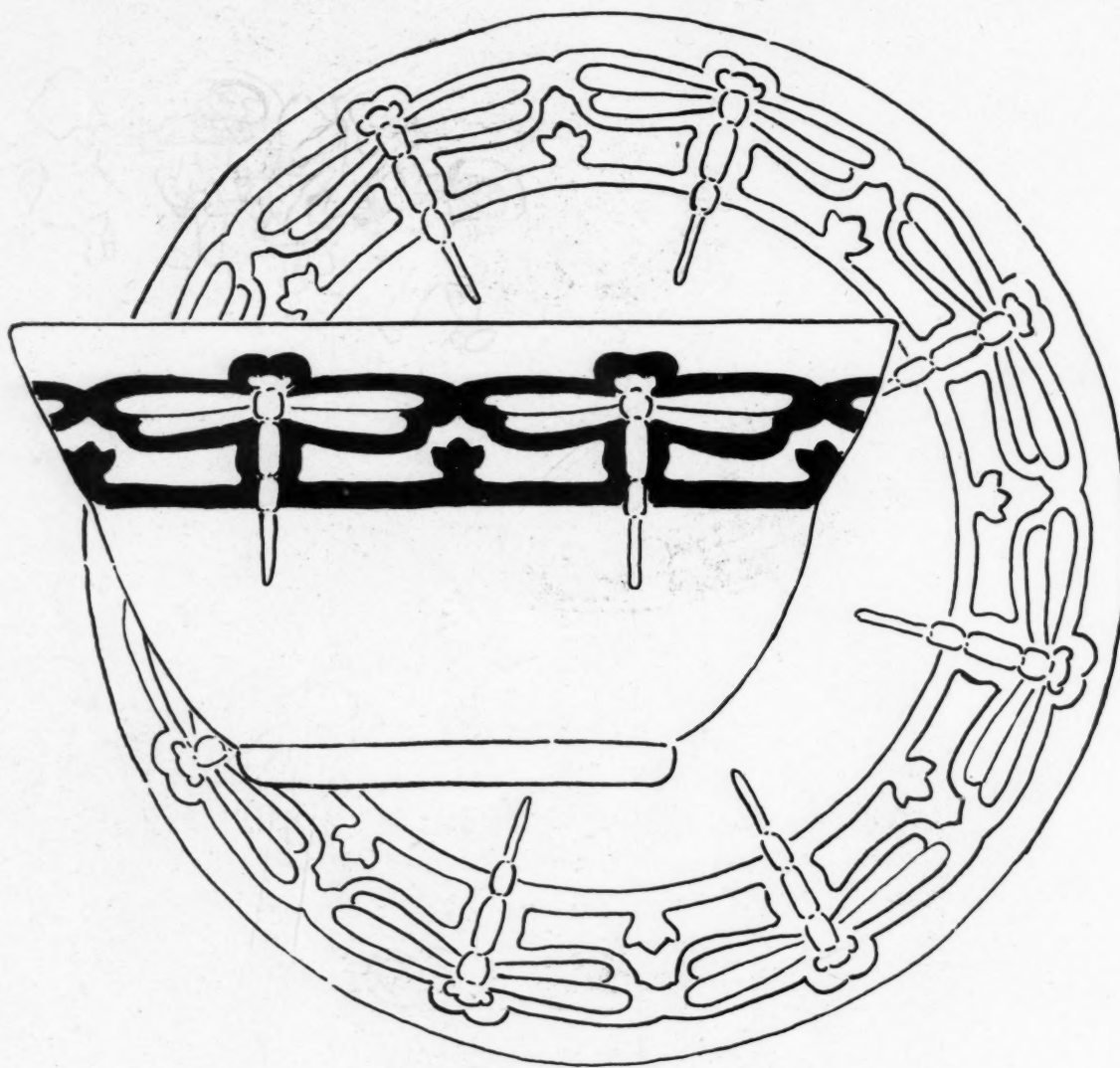
PLUMBAGO

K. E. Cherry

FIRST fire—Flowers, use Sea Green and Deep Blue Green, use Violet with same for those in shadow; the greens are a blueish cast; use Moss with Sea Green and shading with Black for darkest tones.

Second fire—Flowers, shade Banding Blue and Violet touches in center of Banding Blue and Black. The buds have touches of pink on them.

Background—Use Copenhagen Blue, Violet, Yellow and Yellow Brown.



DRAGON FLY DESIGN FOR BOWL AND PLATE—E. LAURA RIPLEY

Two color schemes are suggested for this design.

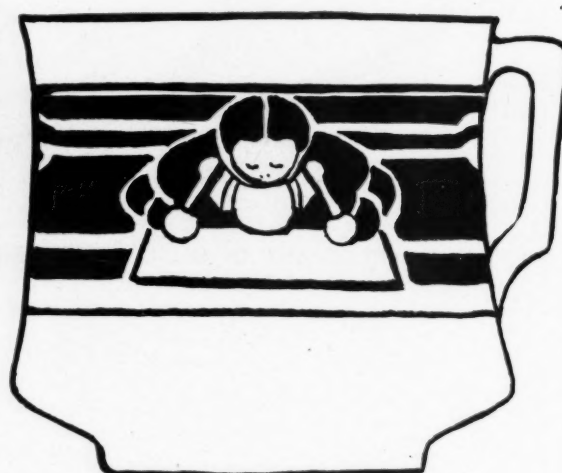
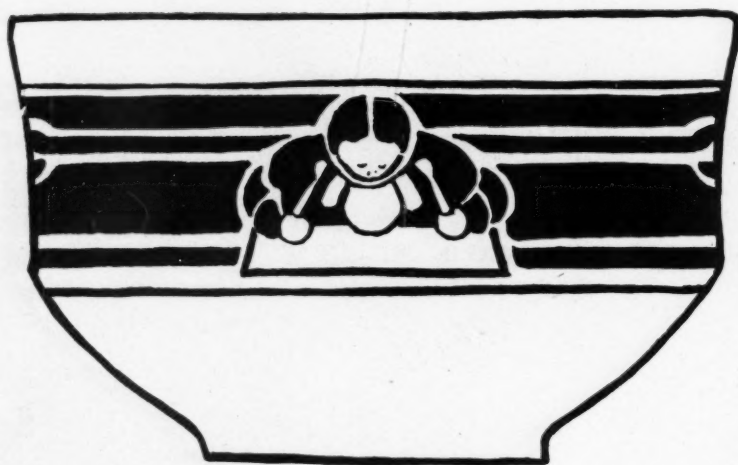
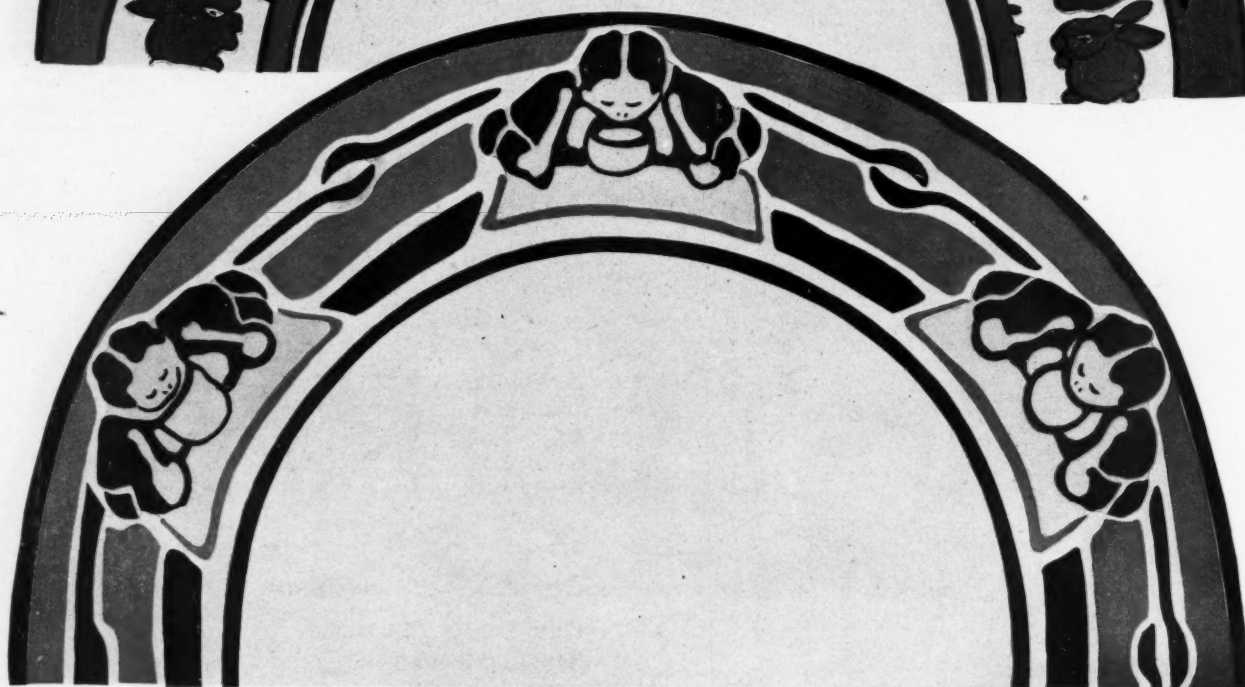
No. 1. Tint all over with Albert or Orange Yellow and fire.

Tint edge with Brown Green, dragon flies, Apple Green; wide margin around design, Pale Yellow; outline Brown.

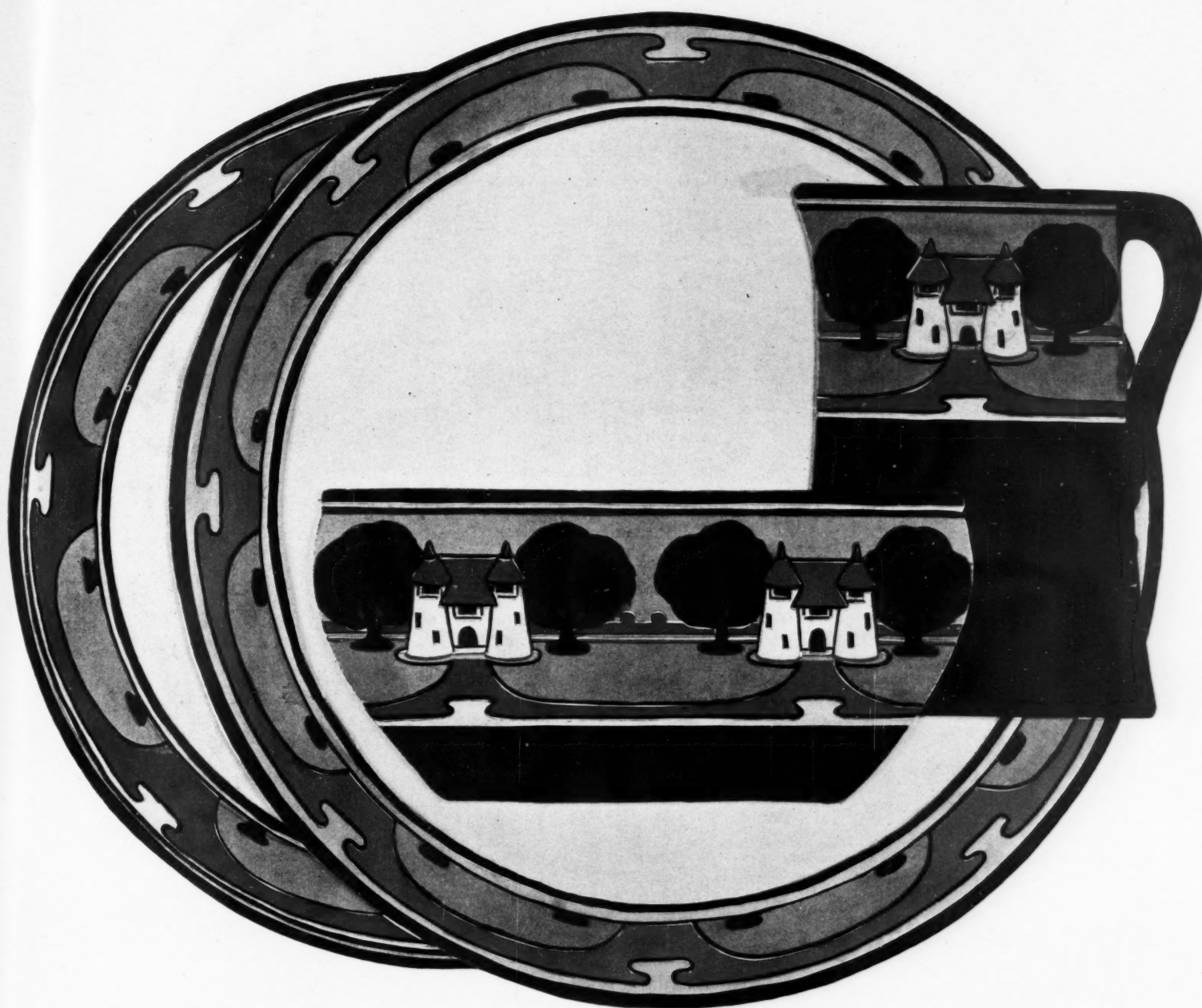
No. 2. Tint all over, Pearl Grey with a touch of Blue Green and Apple Green, fire. Then tint margin Violet a shade deeper than background of border; dragon flies, Apple Green shaded with Violet; margin around dragon flies, Jonquil Yellow; outlines, Violet or Gold.



PLUMBAGO—K. E. CHERRY



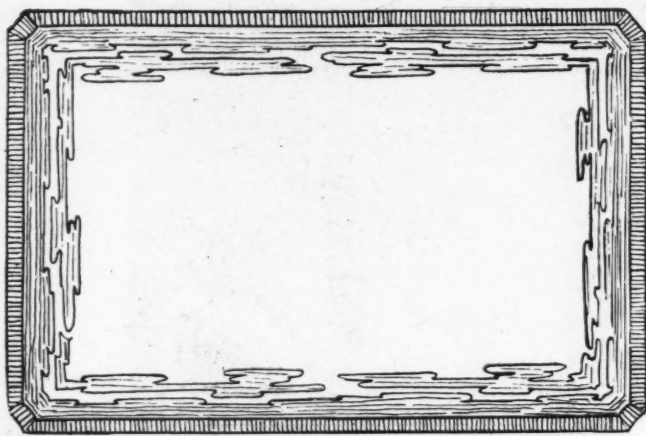
CHILD'S SET—FIRST PRIZE (May Competition)—SABELLA RANDOLPH (Treatment page 167)



CHILD'S SET IN BLUE AND GREEN—FIRST PRIZE—MARIE CRILLEY WILSON

INTERESTING DISCOVERIES IN CRETE

TWO kinds of pottery found by Miss Harriet Boyd in her archaeological researches in Crete, for the University of Pennsylvania, this year, are considered the most important discoveries which she has made since she began digging in the buried city of Gournia in 1901. Both styles of pottery, according to Miss Boyd, undoubtedly belong to the three epochs of the city, which reach back to the third millenium before Christ. Beyond being able to give them a relative position in point of time, archæologists possess no knowledge concerning them.



TRAY FOR WASH BOWL AND PITCHER—AUSTIN ROSSER. (Page 172.)

Miss Boyd calls one of the pieces Vasilica and says it is unique. The coloring is a mottled lustrous black and red and the motives are evidently taken from the stories of Libya and Troy. The other is a hitherto unknown style of geometric pottery, painted white on black. These finds are the more important, as pottery is the archæologists' chief guide in Aegean excavations. In Cretan researches seven epochs have been established by different styles of pottery, covering a period of 1,000 to 1,500 years from about 2,500 to 1,300 years before Christ.

There are no traditions in Crete of this buried city. The work of excavating was resumed last year, when a small acropolis, a small palace and other buildings were uncovered, all belonging to one period, about 1,600 years before Christ.

Under a permit from the Minister of Education of the Cretan government the work of excavation this year was conducted twelve weeks, as against ten weeks devoted to this work in 1901 and 1903 respectively. About one hundred Cretans were employed under a Greek overseer from Delphi. A village site belonging to the third millenium was discovered about two miles west of Gournia, which is situated on the Isthmus of Hierapetra at the eastern end of the island. In Gournia twelve tombs were discovered in soft limestone rock shelters or hollow caves. Some of the tombs belong to the very earliest periods and some to the most recent or true Mæcenean age, while one or two of them belonging to the middle period were "house tombs" filled with bones.

On the walls of these latter tombs faint traces of fresco work were discernible. Among the important finds in the tombs were what are said to be two of the most perfect skulls yet unearthed in Aegean excavations. One belongs to the third millenium and the other to the Mæcenean period. They are so well preserved that the craniologists of the University of Pennsylvania hope to determine whether they belong to different races or to one prehistoric race that may have in-



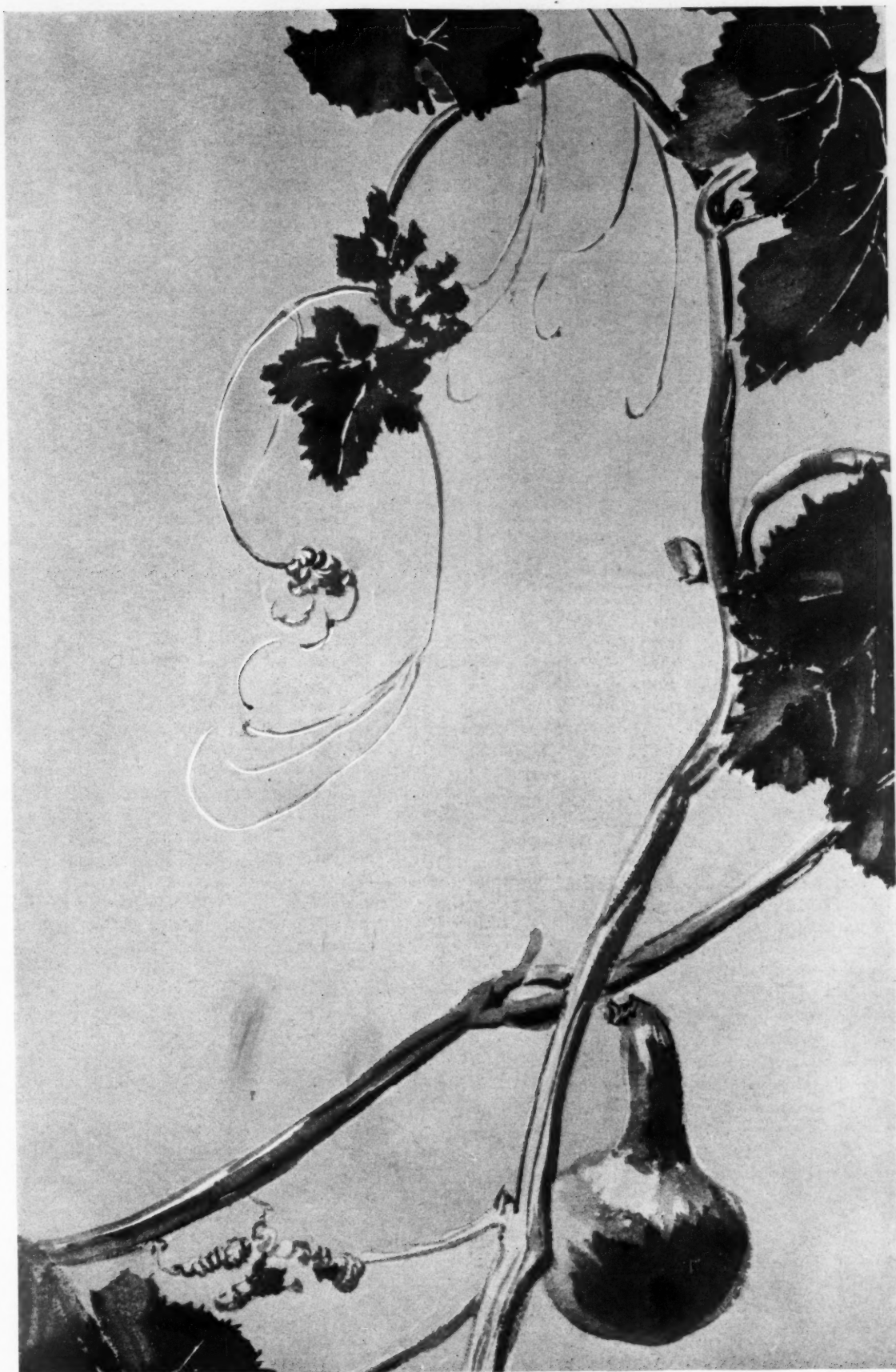
DETAIL DRAWING OF GOURD—MARGARET OVERBECK

habited the island for thousands of years. Almost at the last moment before stopping excavations the workmen uncovered five rooms and a large vestibule of a house that was possibly a small palace of the late Mæcenean period.

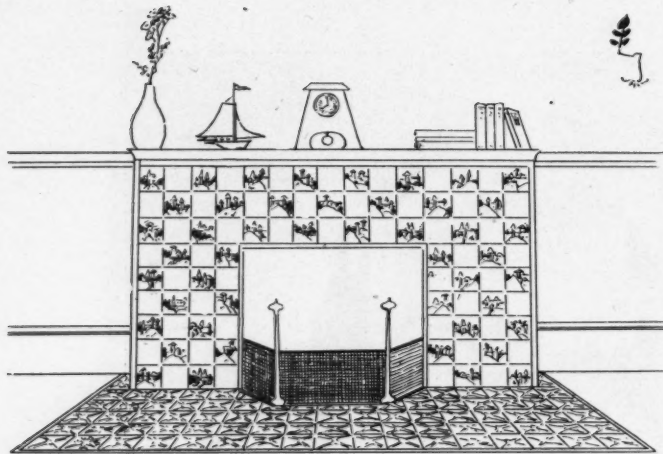
In addition to the vast amount of pottery, Miss Boyd has brought back with her quantities of seal stones, stone vases, bronze tools and weapons and numerous other articles as well as a full set of casts of the 1,400 or more seal stones in the museum at Candia, and also casts of the more important of her finds which she has left behind in Crete. The collection represents nearly one and a half tons of material.—*Philadelphia Ledger*.



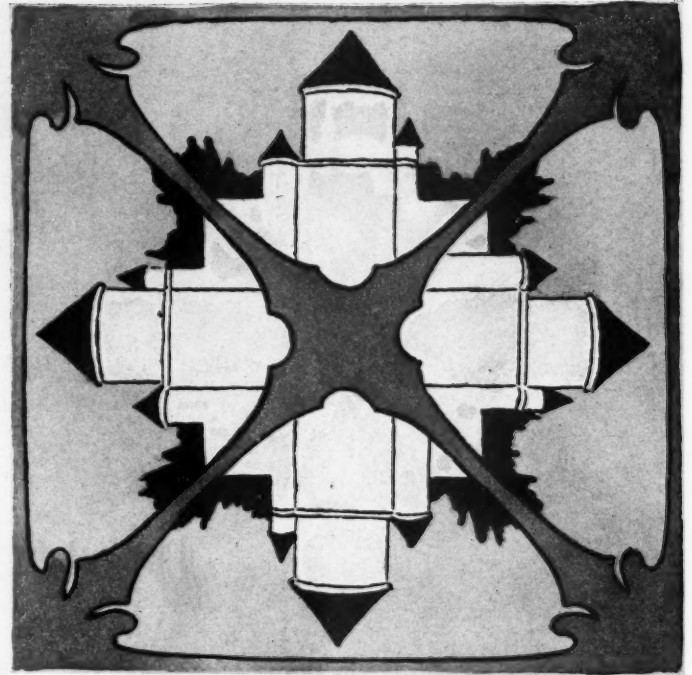
DETAIL DRAWING OF GOURD—MARGARET OVERBECK



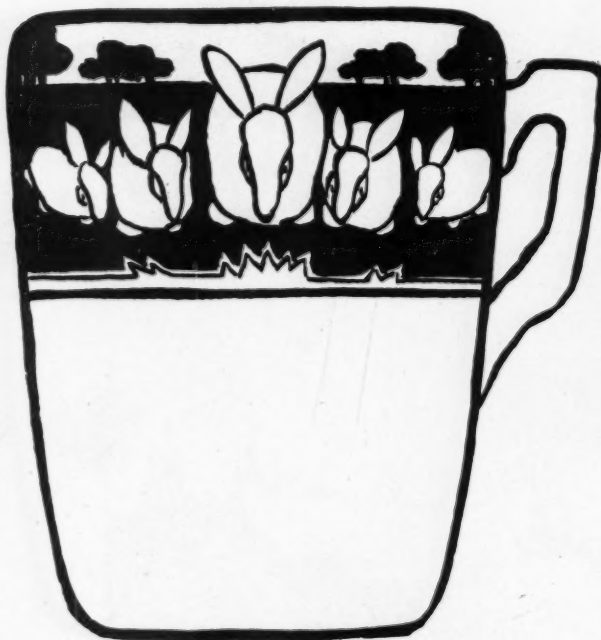
GOURD STUDY—MARGARET OVERBECK

**FIREPLACE AND HEARTH (Second Prize)***Edith Alma Ross*

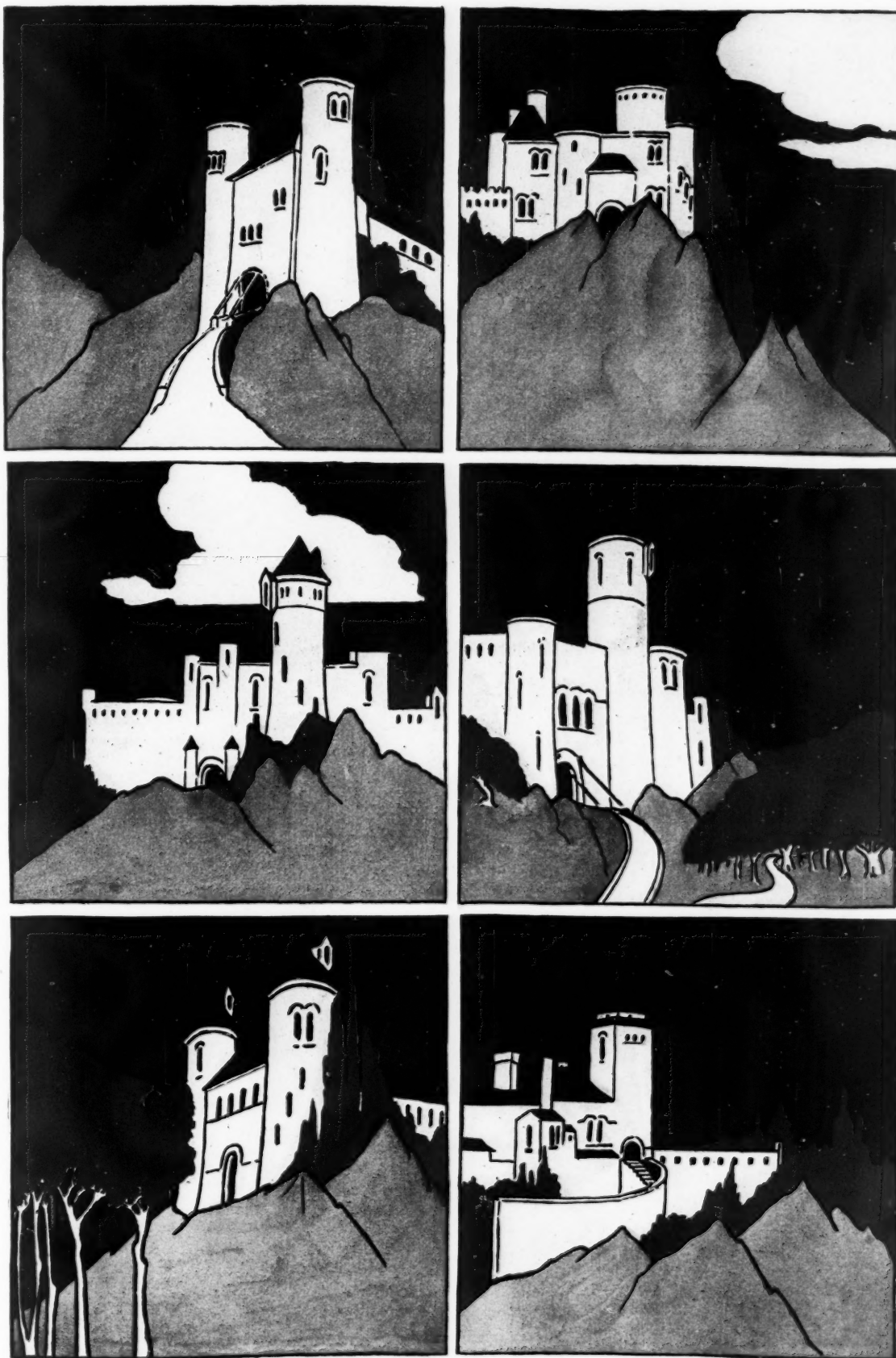
THIS design can be carried out in any color scheme to suit the room in which it is to be placed. Delft blue in two or three shades for a blue room, a harmony of yellows and browns with perhaps a touch of red in roofs for a yellow room. For a pink room a combination of greys and browns with a little grey green would be harmonious. For a red room the effect would be best carried out in grey green, brown and red. For a green room, either a symphony in green or a combination of green and dull dark blue would be satisfactory.



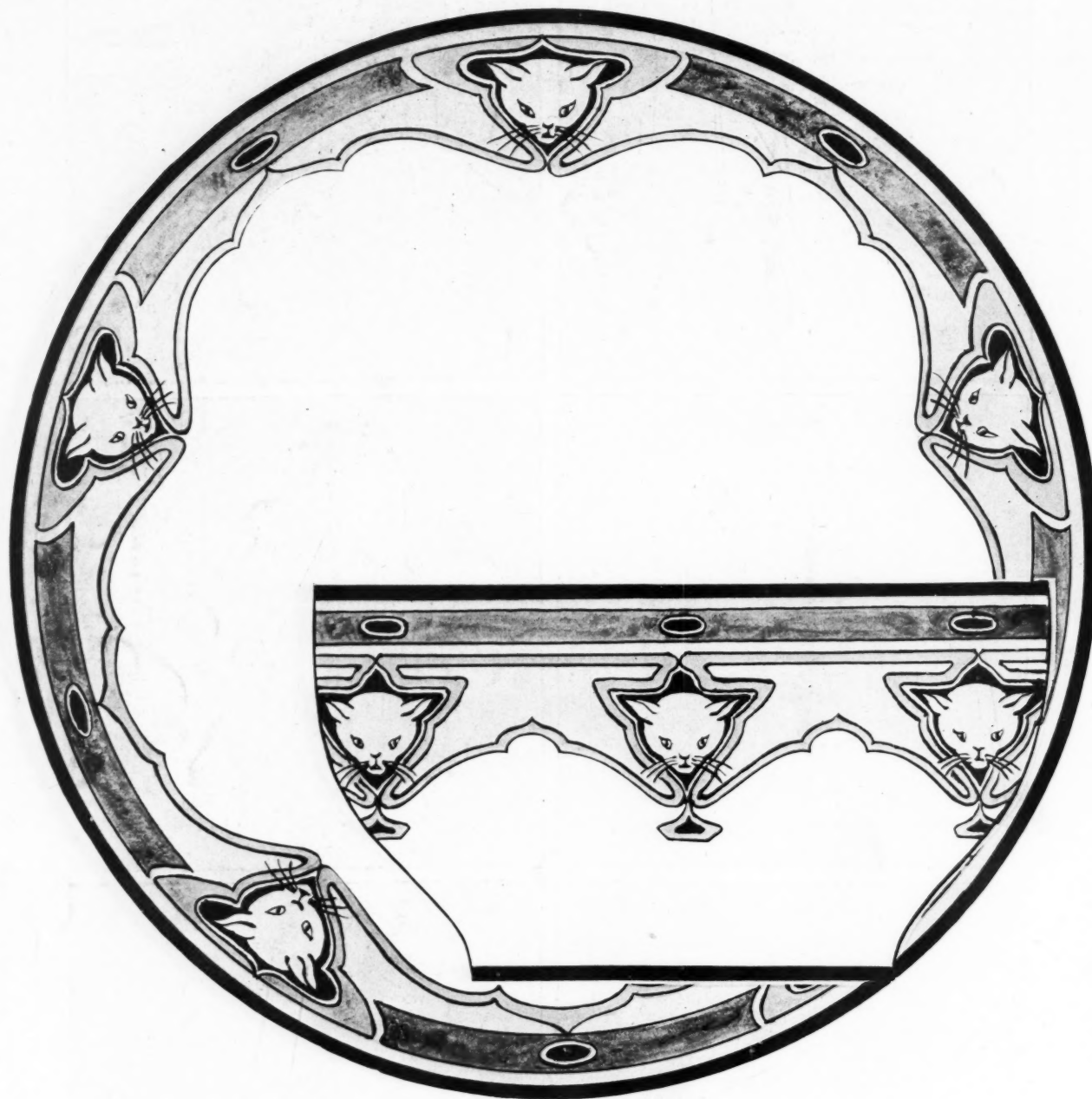
TILE FOR HEARTH, REPEATED—EDITH ALMA ROSS

**CHILD'S SET—SABELLA RANDOLPH**

Tint Ivory Yellow and fire. Paint the edge and grass border in a dull greenish blue made of Royal Green, Banding Blue and Black. Paint the rabbits and inside line a medium tone of Brown Four. Black outline. (Plate shown on page 176)



TILES FOR MANTELPIECE IN CHILD'S ROOM—SECOND PRIZE—EDITH ALMA ROSS



CHILD'S BREAD AND MILK SET—CHAS. BABCOCK

DARK back of cat's head, deep dull blue; lighter middle tone between narrow lines in design, light blue grey tone; open space between figures, greyish green tone, very light; middle dark band at top dull purplish blue; dark spots same as

color back of cat's head; outline in dark blue. Leave cat's head and balance of china white or tint very light cream color. The bands of both plate and bowl may be either in black or gold, or carry out in blue and white.



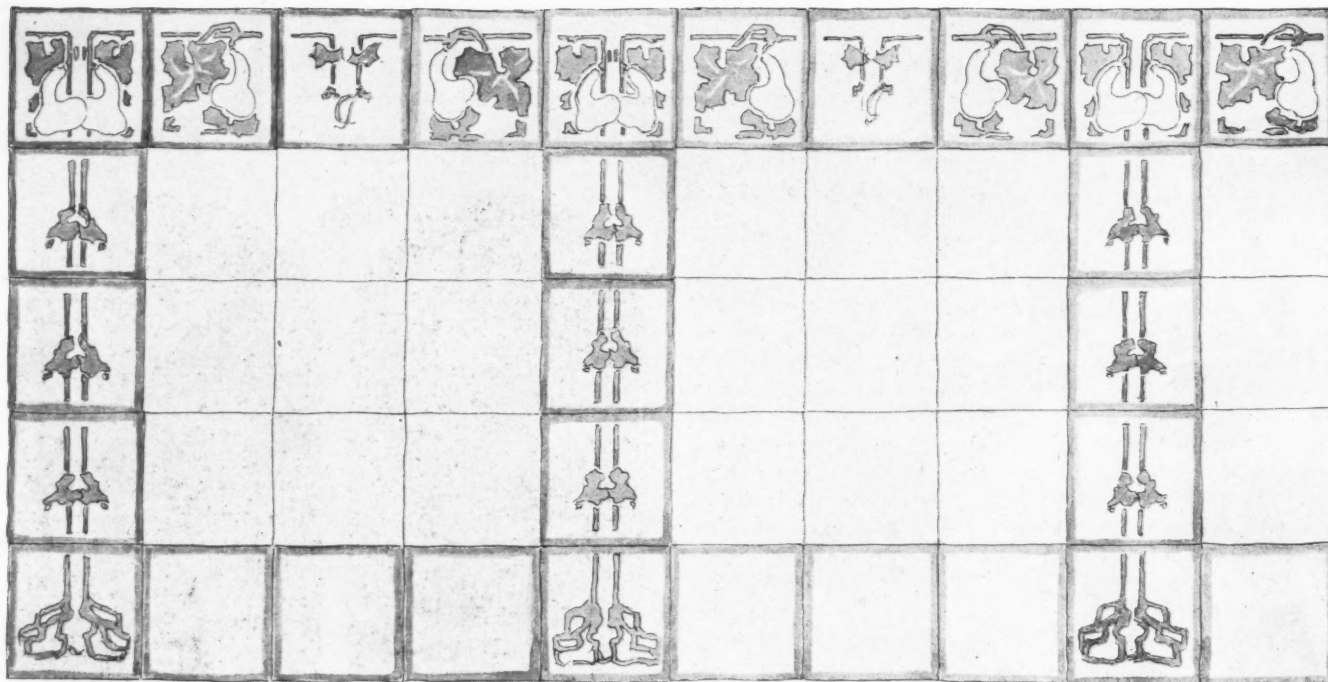
ROSES—J. M. FERRIS

THE light roses are pink with one ruby rose at the top. Paint pink roses with Peach Blossom with touches of American Beauty in heart of rose. For red one use American Beauty in light part and Ruby in the rest. Shade pink roses with Peach Blossom and Ashes of Roses in second fire and shade red rose with Ruby and Purple Black.

Do light bunch of leaves in Apple Green keeping them

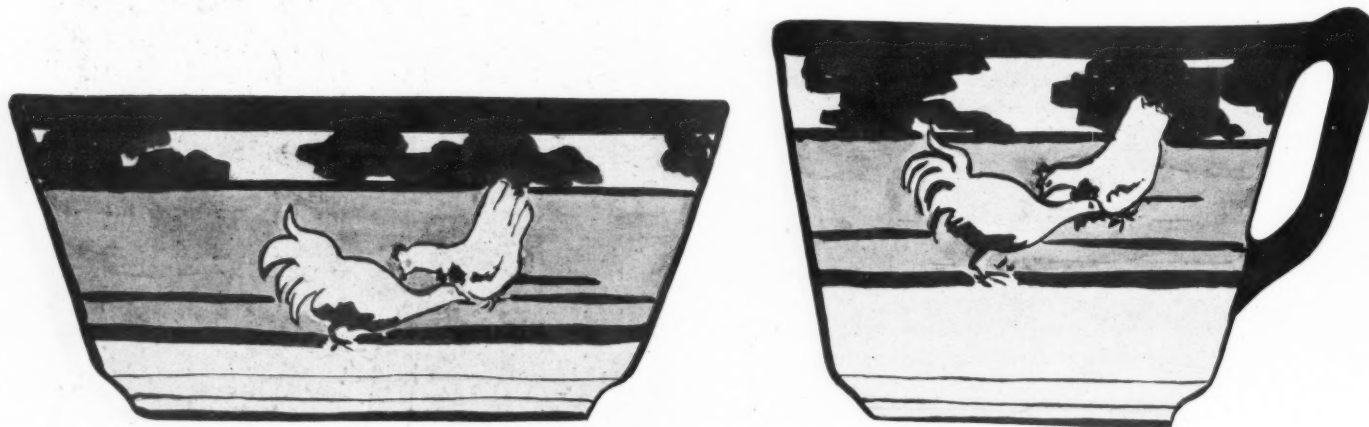
very light and shade lightly with Moss Green and a little Peach Blossom in some places. Darker leaves in brown Green and Dark Green, background Celestial Turquoise in lightest places with shadings of Ivory, Moss Green, Royal Green and Dark Green.

Strengthen with same colors in second fire. Shade pink roses near calyx with Albert Yellow and Grey for white roses.



DADO FOR A CHILD'S ROOM—GOURD MOTIF—FIRST PRIZE—MARGARET OVERBECK

Tint the tiles a cream tone and fire. Vines in a grey green; gourds a dull buff; outline in a darker green for vines and in a reddish brown for the gourds.



CHILD'S SET—SECOND PRIZE—SABELLA RANDOLPH

Tint ground ivory with a touch of black, and fire. Carry out design in two tones of brown green with a touch of royal green—put a touch of dull red on combs and feet of chickens.



THE CRAFTS

WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

Under the management of Miss Emily Peacock, 262 Ryerson St., Brooklyn, N. Y. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

All questions must be received before the 10th day of month preceding issue and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.

MAKING A STAINED GLASS WINDOW

Henry L. Parkhurst

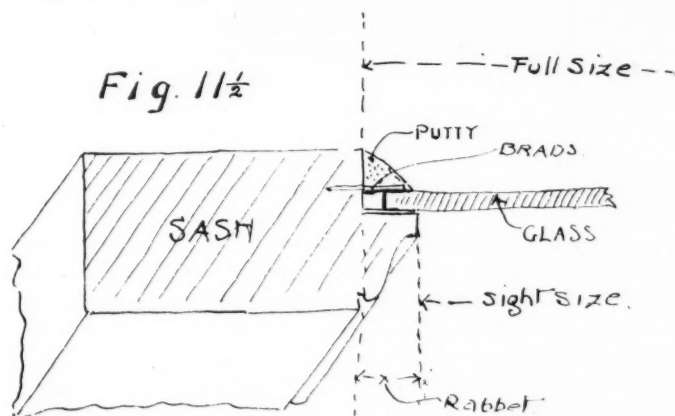
CONTINUED.

After all the leads and glass are in place, solder all the joints on one side first, and then turn the piece over and do the other side. When turning the piece over, remove the slats at one end and at the near side, and slip the piece out half way over the edge of the table. Then turn it right up on edge grasping it in the middle or at the ends, turn it over holding it upright, and slip it back on the table. Be careful in handling a piece of leaded glass, never to take it up flatwise, for it will be found to be like a piece of paper, limp and easily broken. Leaded glass is never strong until it has been set in place for some time and the cement or putty allowed to harden, and the lead to stiffen.

Before soldering the joints, rub them over with resin or candle grease. Care should be taken when applying the solder to put on only enough to hold the joint together firmly and to have the appearance of a well soldered joint. But do not make the spot of solder large and prominent unless you wish it. And then do it only when you wish to give a broad effect of drawing to the design. You should also see that the spot of solder is felt smooth on the surface. And to do this, hold the iron flat against the joint for an instant, and then drag it off in the direction of the length of the lead.

When the soldering is all completed, the window is ready for cementing or puttying. The cement or putty can be made of white lead loosened up and made thin with boiled linseed oil and whitening, and should be mixed up in a quantity in a pail. In applying it, take up about a handful or two on the end of the cement brush, and spread it over the glass pretty much as if you were scrubbing a floor. In rubbing it against the flanges of the leads the brush will push the cement under them. Do this on both sides of the window, and when you have gone over both surfaces, sprinkle a little dry whitening to clean off the surplus oil and putty, and rub off with a rag. When this is done, lay the window flat on a shelf, or stand it up against the wall or some boards, with something against it in front to keep it in shape.

After the cement has hardened, the window can be placed in its sash. Use small triangular glass fasteners or brads (Fig. 11½) to keep it in place firmly, and finish with putty in



Design for window in stained glass.

the rabbet. If the window is large enough for bars, their positions should be located before the glass is placed in the sash. Where they cross the glass, place one or more copper wires soldered to the leads, and left with the ends two or three inches long loose. The ends of the rods are to be embedded in the inside edge of the sash, and to do this, bore holes for them with the carpenter's bit and auger. One hole should be deeper than the opposite one, so that the rod when slipped into it can pass the edge of the sash on the opposite side, and slip into its hole. When the rods are in place put in the glass, and turn

the ends of the copper-wires over the rods and twist them together once or twice. All these latter portions of the work of making a window, the cementing and placing in the sash, etc., relate only to the practical setting of the window and doing it substantially. The portions concerning its artistic production, are the cutting of the glass and the leading. And it is here where you will have to give most of your time and study.

The beginner will find many difficulties to overcome, and his patience will be sorely tried in cutting the glass closely to the patterns without breaking it. And it often happens that the only piece of colored glass that is satisfactory, will break when nearly all cut. This naturally suggests, I think, that a great deal of skill must be acquired in order to cut the glass successfully, and such is the case. For if you are naturally clever at handling tools, and there is little else to be done to make you skilful, you will still require a great deal of practice if only to develop enough muscle in your fingers to hold the glass and pattern firmly, and prevent them slipping out of place.

Before taking up any ornamental work in leaded glass, it would be advisable for the beginner to try a few simple geometrical patterns (Fig. 12), the simplest being the diamond and the square. Then try the octagon and the hexagon, and after that try one of these patterns with a small spot of orna-

ment in the centre or near the top. And remember that in leaded glass as in every other branch of industrial art, simple work can be made very attractive and artistic.

GLASS PAINTING.

Glass painting is a branch of stained glass art almost entirely separated from every other part. It forms the principal part of making some windows, while with others it is merely supplemental to the original coloring of the glass and the leading. And it is as a supplementary branch that I will add a few words regarding it.

You will often find that painting will add easily to some part of the drawing or tinting. And if so wait until all your glass is cut, and then decide how much painting is to be done and where. It will be of great help. The principle of its process is very much the same as china painting. That is, you use mineral colors with a medium that will evaporate under fire in a kiln, such as turpentine, tar oil, oil of lavender. The colors come dry, and should be mixed with whatever medium you select and a very little Venetian turpentine, to make the color stick well to the glass. The oil mediums keep the color more tacky on the glass than turpentine which evaporates quickly and leaves the color dry and flakey. The preference for one or the other depends upon your success in handling it, entirely. One person will handle one medium readily that another cannot handle at all. If lines are to be painted, apply the color with a long hair sable or camel's hair brush. If shading is to be done the color can be painted on in a mat, and etched out with a point of a needle after it is dry, or shaded with bristle brushes. The colors most commonly used are sepia, for lines and shading, flesh red, dark green, canary yellow, and best blue for other work. The reds and sepias burn off in the kiln more than the other colors. The yellow burns on fairly well, and the green still more and the blue most of all. Some times the colors burn off so much that frequent paintings and firings are necessary to get the result desired.

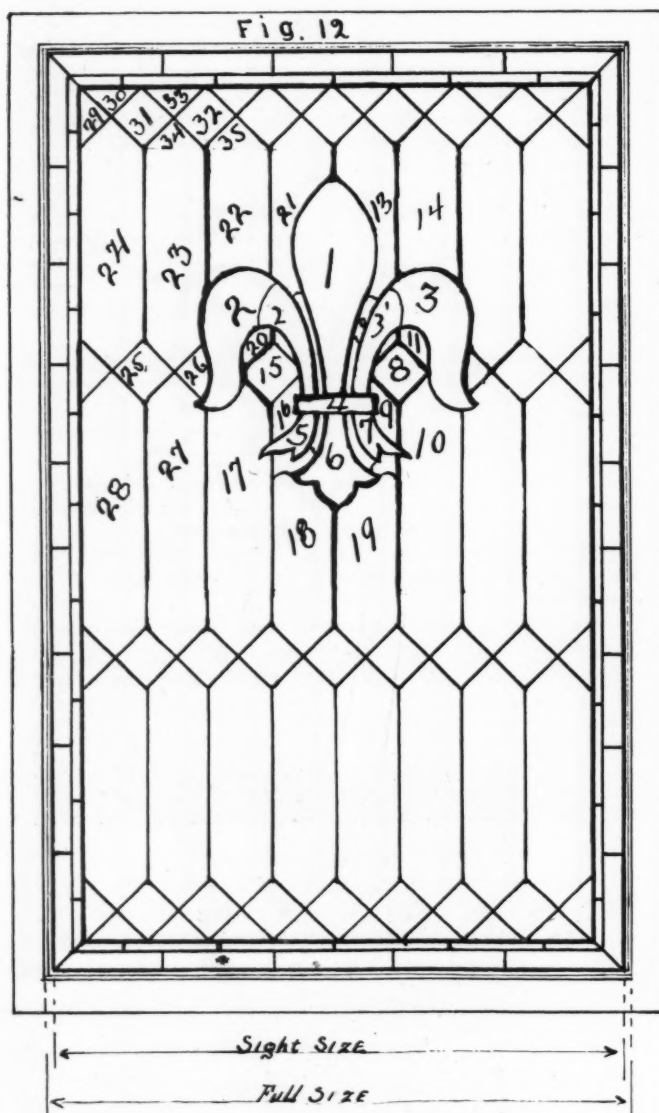
The use of painting in connection with leaded glass as considered in this article, would be as before stated a supplementary thing; and would be of service only in ornamental work where some details could be carried a little further in their development than leading would permit.

CHILDRENS' DRINKING CUPS

THERE would seem to be no end to the variety in design both in shape and decoration, for silver drinking cups for little children, yet how few good ones the buyer has to select from. Simple shapes, with simple practical handles and appropriate decoration, does not seem a great deal to ask, but we travel from one silversmith to another and search in vain for something that would seem just right.

The two cups illustrated are attractive because of their simplicity; etching designs in the silver seem so appropriate as a means of decoration because of its apparent simplicity, though in reality, like all work that ends well, great care must be exercised during every stage of the process from the time the design is thought out until the resist is taken off. Careful study of the etching done by the Japanese should greatly help enthusiastic workers in this craft for they are surely masters.

The cup designed and executed by Ellen Parker Day, was made from the materials given below. The strip for the body part of the cup was measured and cut perfectly true, and the ends well soldered together in a lapped seam. The lower part was beaten on the anvil until it was the desired shape. After the design was put on with the steel point and the cylinder filled with cement, the boat and the name in the border were



Sketch showing Patterns Numbered

chased on with appropriate tools; the chasing completed, the cement was heated and taken out, and the cylinder placed on the square of silver; these two were bound together with binding wire and fitted so well that light could not come through at any point. The seam in the body of the cup already soldered was well covered with a mixture of red clay and water, or rouge and water and dried. It would be well to use solder a grade softer for the bottom of the cup, there would be less danger of



Ellen Parker Day.

the first solder melting. When the flux and solder was applied round the bottom seam, the cup was placed on a flat piece of charcoal and the flux dried. The cup was gradually heated until the solder ran smoothly all around the joint. After the two pieces were perfectly joined together, the superfluous silver was cut off and the edge filed. The seams were covered again with red clay (excepting where the handle was to be), the handle made and soldered on.

The cup was well polished inside, the outside oxidized with a hot solution of liver of sulphur, and the surface rubbed gently with a little oil on a chamois skin leaving the deep places dark, so giving character to the design.



Illus No 3.

Illustration No. 2 was executed and designed by Emily F. Peacock. This cup was made in the same way as illustration No. 1, excepting that the shape was only a trifle larger at the bottom, and was made so by leaving the silver about one sixteenth of an inch larger each side at the bottom of the body part of the cup. The handle (illus. No. 3) was cut out with a saw, shaped on the wood block and lined with the piece of fine silver. When the cup was put together, the border of geese (adapted from a design by Mrs. A. Alsop-Robineau) was put on with the steel point, also the name in the band at the bottom of the cup. The resist was painted on the design in the upper band and some distance up the inside of the cup. When dry this part was put in the acid solution long enough to etch the background behind the trees slightly. Take the cup out of the solution and paint the resist over the etched background, when that is dry, etch the background behind the geese a little longer and cover them, etch the background behind the waves deeper still, getting in this way three different depths, and an interesting effect. The name in the band at the bottom of the cup was etched about the same depth as the trees. Finish in the same way as illustration No. 1.

TOOLS

Solder, flux and blow-pipe, anvil, hammers, chasing tools, steel point, chasing ball, cement, charcoal and binding wire,

a perfect cube of hard wood that just fits the cylinder of silver to true it up on, a wood pattern block for the shaping of the handle. Nitric acid solution, glass or porcelain dish for the solution, red clay and brushes.

MATERIALS FOR ILLUS. NO. 1

A strip of silver 20 gauge, $3\frac{1}{4} \times 9\frac{1}{4}$ for the body of the cup. A square of silver 20 gauge, $3\frac{1}{2} \times 3\frac{1}{2}$ for the bottom of the cup. A strip of silver 12 gauge, 1×5 for the handle and a strip of pure silver 24 gauge, 1×4 to line the inside of the handle.

MATERIALS FOR ILLUS. NO. 2

A strip of silver 20 gauge, $3\frac{1}{2} \times 9$, a square of silver 20 gauge, 3×3 , a strip of silver, 12 gauge, 1×6 and a strip of pure silver 24 gauge.



ANSWERS TO INQUIRIES

E. Houran—The price of tools for leather work depends on what kind of leather work. If you are a beginner modeling is the simplest method. For that you will need two modelers, each having a tool on both ends. One tool is sharp and three cornered, called a liner, the others are thumb shaped of various sizes, these are used for modeling. The two modelers and knife for cutting cost about \$1.25; these and the leather can be bought at the Karol Shop, 22 East 16th Street, New York. Besides you need a piece of marble or glass about 8×12 , a T square, triangle and sponge.

D. W.—A lapped seam, is almost a double seam. One side of the metal is beveled on the top and the other side is beveled underneath, so that the two fit together without extra thickness. It is stronger than the seam where the straight edges meet.

K. W. R.—The following is said to be a good composition for soft solder, providing the materials are as pure as it is possible to obtain:

Pure grain tin	2 parts,
Pure lead	1 part.

In melting this composition great care must be taken not to overheat it. The lead which has a higher fusing point than tin should be melted first. Heat the tin in another vessel, mix the two together and stir gently. The mixture should not be poured from the ladle, until it begins to cool. Put a piece of paper into the heated mass, if the paper does not ignite, the mixture is ready to pour.

Mrs. S. A. Green—Wrought iron nails can be bought at Patterson Bro., 24 Park Row, New York. They also keep sheet copper and brass, this should be ordered by gauge.

E. P.—Send all particulars in reference to your monograms to Miss Mary H. Peckham, 150 Halsey Street, Brooklyn.

A. M. Shoemaker—Gilders size is applied to the wood before the gold leaf is put on. If the gold is to be burnished, a preparation of chalk and filler must be put on the wood before the size so that all pores in the wood are filled up. Both these preparations are sold ready to use. Apply a thin coat of shellac to the leather and before it is dry put on the gold leaf. Burnish both leather and wood with an agate burnisher.

Mrs. E. D. G.—You will find an interesting chapter on basketry in the "Art Crafts for Beginners," just out by Frank G. Sanford.

H. H. Irving—If the leather you want to color is ooze, use water colors. If it is smooth calf use Diamond Dyes. Sometimes a skin is very oily, then you would have to use a thin coat of oil color.



Emily F. Peacock.

CRAFTS NOTES

Art Crafts for beginners by Frank H. Sanford, has just been published by the Century Co. It is a very comprehensive practical work, and will be a valuable assistant to the student and teacher, for it fills a great need in the crafts world.



ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

All questions to be answered in the Magazine must be received before the 10th day of the month preceding issue.

Miss G. H.—The dull finish black of which you speak, is the "Mat black." It is dusted on the same as any grounding color. There is also a black lustre that gives a metallic effect.

Mrs. G. M. K.—In painting dark grapes the ruby is generally used pure and a touch of black added afterward as a note of emphasis. The same method is used in painting blackberries. First model lightly with the blue so that you get a pale wash of blue in the high lights, then shade with ruby and finally an emphasizing touch of black is added.

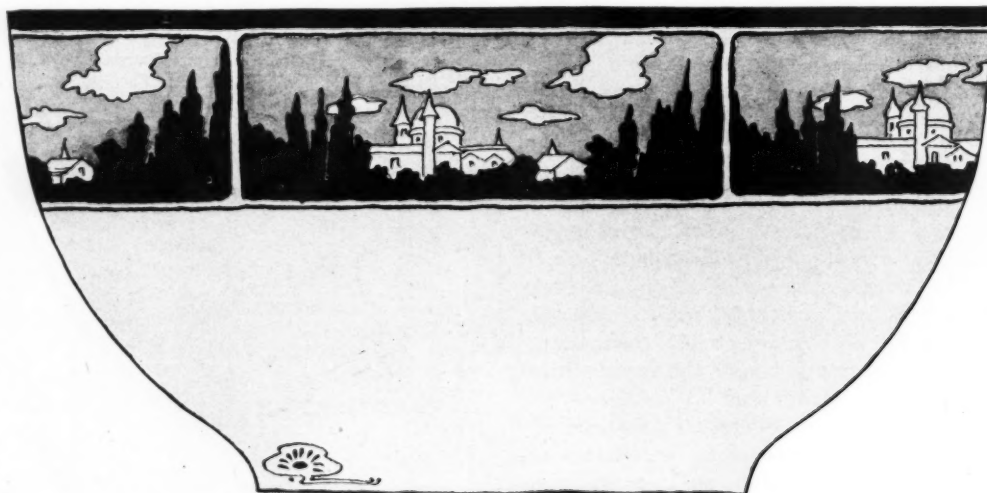
Mrs. T. J. McC.—The paste for jewels is mixed with fat oil of turpentine to form a stiff paste, just enough oil to hold the powder together, then add oil of lavender until of about the consistency of tube color. Make a tiny dot where you wish the jewel to set, then press the jewel firmly down upon it. A setting of raised paste for gold can be made around it and gilded when thoroughly dry. The enamel jewels are made in two ways. The tube Aufsetzweis can be colored with about $\frac{1}{2}$ to $\frac{3}{4}$ color, or darker if desired, but the lighter tints need an addition of about $\frac{1}{8}$ flux to the Aufsetzweis. Thin with oil of

lavender and breath upon it several times till it stays "put" when a dot is made and does not spread. When the powder enamel is used, the powder is mixed with fat oil just enough to hold it together, add color if not already colored about $\frac{1}{2}$, then thin with oil of lavender, breathing upon it to make it thicken up and stay in place. When you breathe upon it, turn it over with the palette knife rather than stir it around—a horn palette knife is preferable. We have, at present, no study of lemon or orange blossoms, but hope to get them later. We do not know where they are obtainable.

Mrs. A. T. A.—In making a conventional border with outlines, several different methods are used. When a lustre treatment is used it is safer to draw the outlines lightly in black and fire first, then fill in the various spaces with lustre, if a second covering of lustre is needed in third fire, then when the lustre is dry and cleaned off where it runs over the edges of the design, go over the outlines again firmly with black thinned with turpentine, but be careful not to use too much turpentine or it will run and the lustre will be spotty. When one is skilful enough this can all be done in one fire. The outline being first drawn lightly in India ink, and after the lustre is laid, the outline can be put on with color, but it is much safer for a beginner to fire the outline first. Where a mineral treatment is desired, the outline is drawn in India ink, always lightly. If a perfectly flat tint is desired, the color is then tinted where wished and wiped off from the other parts or if a dark tone is wished, grounding oil is used in the dark places, and the color dusted on, the India ink will not be disturbed by wiping with turpentine. Then when the design is all laid in with color, the outline can be painted on, or the color can be fired first and the outline put on after the retouching is done in second fire. Gold outlines are always put on after every thing is fired, unless one is very expert. Where flat enamels are used they are floated in with a full brush and the outlines can be put around them at the same time or in a later fire.

M. J.—To use India ink sticks put a little water in a saucer and rub one end of the stick in it until sufficiently black, then use with a brush or pen as desired.

W. R. O.—We thank you for your interesting letter. We receive a good many complaints that we do not give enough naturalistic work, but few are written in such pleasant terms as yours, and few people who thus complain seem to appreciate our efforts to bring a better standard of ceramic decoration in this country. There is much truth in what you say, and it is certain that a bad conventional decoration is not a bit interesting, and many designs we have published are deserving a good deal of criticism. But the fact remains that naturalistic painting is not decorating, and that there is no earthly reason why a flower, however pretty and attractive in nature, should be reproduced in its natural colors and details on a vase for instance. If you do that, you forget that the vase itself must be the decorative object and that the decoration on the vase is simply to give spots of color to it and bring out its beauties of shape. If you give too much importance to the flower, it kills the vase, you have used the vase as a medium for flower painting instead of using the flower to decorate the vase. If you are so fascinated by a flower that you wish to paint it as it is, paint it on canvas in oil, on paper in water color, or if you prefer to use china, on a panel which is of no importance and interest in itself and simply replaces the canvas or paper of the oil and water color paintings.



BOWL—EDITH ALMA ROSS

Sky a warm grey; trees and outlines gold; clouds, white; buildings, light brown.

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